

SKIDMORE DANIEL J., D.M.A. Louis Vierne's *Sonata in G Minor for Violin and Piano*: A Performance Edition. (2006)
Directed by Dr. John M. Fadial. 60pp.

This performance edition of Louis Vierne's *Sonata in g minor for Violin and Piano* presents an interpretation of the violin part through phrase indications, bowings, and fingerings. A brief formal analysis of each of the four movements is also included.

Chapter one introduces biographical information about the composer, the intent of the study, and the need for the edition. The second chapter explains how the edition was put together and gives conclusions regarding the need for other performance editions of Vierne's string music. After presenting analyses for the four movements, the thesis concludes with the performance edition.

LOUIS VIERNE'S *SONATA IN G MINOR FOR VIOLIN AND PIANO*:
A PERFORMANCE EDITION

by

Daniel J. Skidmore

A Dissertation Submitted to
The Faculty of The Graduate School at
The University of North Carolina at Greensboro
In Partial Fulfillment
Of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2006

Approved by

Committee Chair

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

ACKNOWLEDGEMENTS

I would like to thank John Fadial and Sarah Dorsey for their tireless assistance with this document, Denis Ruiz for compiling an extensive web page on Louis Vierne, Frederick St. Pierre for assisting me with French translation issues, and my Uncle James Skidmore for his unflagging support of this project.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
AKNOWLEDGEMENTS	iii
CHAPTER	
I. INTRODUCTION	1
Purpose	2
Justification	3
Related Research	4
II. PROCEDURES	6
Methodology	6
Conclusions	7
THE PERFORMANCE EDITION OF THE SOLO VIOLIN PART OF LOUIS VIERNE’S SONATA IN G MINOR FOR VIOLIN AND PIANO: FIRST MOVEMENT: ALLEGRO RISOLUTO; SECOND MOVEMENT: ANDANTE SOSTENUTO; THIRD MOVEMENT: INTERMEZZO; AND FOURTH MOVEMENT: LARGAMENTE- ALLEGRO AGITATO	9
THE PERFORMANCE EDITION OF THE SOLO VIOLIN PART	14
First Movement – Allegro risoluto	15
Second Movement – Andante sostenuto	26
Third Movement – Quasi vivace	30
Fourth Movement – Largamente/ Allegro agitato	37
BIBLIOGRAPHY	50
APPENDIX A. EDITIONS	53
APPENDIX B. DISCOGRAPHY	54
APPENDIX C. A-R EDITIONS GUIDELINES FOR RECENT RESEARCHES PROPOSALS	55

APPENDIX D. LETTER TO THE BIBLIOTHEQUE NATIONALE	57
APPENDIX E. SAMPLE INCONSISTENCIES IN THE DURAND EDITION	58
VITA	60

CHAPTER I

INTRODUCTION

Louis Vierne (1870-1937) is primarily remembered as the composer of *Twenty-four Fantasy Pieces* for organ, six organ symphonies, and as a virtuoso organist who studied with Cesar Franck and Charles-Marie Widor at the Paris Conservatory. Although only seventeen of his sixty-two opus numbers are works for organ, his renown as a composer seldom extends outside the genre of organ music. As a result, a large portion of his compositional output has suffered neglect. His *Sonata in g minor for Violin and Piano*, completed in 1906 for the Belgian violin virtuoso Eugene Ysaÿe (1858-1931), is one such work, having been commercially recorded by only two violinists. The two existing editions of this work are devoid of suggested fingerings and bowings.

This sonata exemplifies Vierne's compositional style, characterized by clear ideas and a solid formal plan. Large sections usually encompass one coloristic region. Cyclical style and use of chromaticism grow well beyond Franck's extremes. Fermatas frequently appear between sections, perhaps similar to those used by an organist who pauses to set new stops.

Purpose

The intent of this study is to present a much needed scholarly edition of Louis Vierne's *Sonata in g minor for Violin and Piano*. Durand first printed the work in 1908, and Kalmus essentially reprinted the same edition in 1991. The performance edition contained in this document is distinguished from its predecessors by its editorial material (suggested fingerings and bowings) and a brief analysis of each movement.

The difficulties in making these interpretive decisions were threefold: (1) the sonata has not remained in the standard repertoire, (2) Vierne was blind, and (3) obtaining the original manuscript has remained elusive. According to Ronald Francois, whose dissertation work included a performance of this sonata, "Because [the work has] not remained in the standard repertoire, a performance tradition...has not evolved. The transmission of interpretive ideas is traditionally done within the confines of the master/student relationship, and a lineage can usually be traced back to the source as in the case of the Franck sonata where a tradition exists."¹ Francois purportedly examined the original manuscript and found a document void of fingerings and sparse on bowings.

Confusing matters at this point is whether or not the original manuscript still exists. The National Library of France in Paris originally claimed to have this document, but they have only been able to produce a copy of the Durand edition.

¹ Ronald Pierre Francois, "Dedications to Eugene Ysaÿe" (D.M.A. diss., University of Maryland College Park, 1998), 8.

Vierne was born with congenital cataracts. In October 1881 he entered the *Institution Nationale des Jeunes Aveugles*, a school that provided practical training for blind people. Early on it became apparent that he could repeat tunes upon a single hearing, and within nine years he won prizes in violin, piano, and composition.² His blindness historically has raised questions as to the accuracy of his editors and copyists. Steven George Young discovered discrepancies between several of Vierne's manuscripts and their published editions in his dissertation work.

Justification

Violin repertoire often receives multiple publications. For example the Tchaikovsky violin concerto has well over fifty published editions with editorial markings by such esteemed violinists as Leopold Auer, Carl Flesch, Fritz Kreisler, and David Oistrakh. The issues of fingerings and bowings are central to the interpretation of violin music. Because these topics have not been addressed by earlier publications of Vierne's violin sonata, an edition that provides an informed interpretation would undoubtedly enhance the likelihood of its being performed.

Eugene Ysaÿe, the Sonata's dedicatee, first performed the work in 1908 with pianist Raoul Pugno. Vierne and Pugno were friends who spent several summers together in Gargenville, France. In 1905, the first of these summers, Ysaÿe made Vierne's acquaintance and commissioned the sonata.

² Stephen George Young, "The Life and Work of Louis Vierne, 1870-1937" (D.M.A. diss., Boston University, 1994), 4.

Over fifty works were indisputably written for Ysaÿe who was so revered in his time that composers often deferred musical authority to him. At the premiere of Franck's Violin Sonata, arguably the most famous work dedicated to Ysaÿe, Armand Parent, a famous violinist, commented to Franck that Ysaÿe did not always adhere to the composer's intentions. Franck replied, "This may be so, but from now on it will be impossible to perform it any other way. Don't worry, it is Ysaÿe who is right."³

Given the fact that Ysaÿe thoroughly marked music he performed, it is highly regrettable that the original manuscript (or, if different, the version Ysaÿe possessed) has not surfaced in the course of this research. Similar stylistic and idiomatic principles from other works by Ysaÿe, such as the preface to his *Six Sonatas for Solo Violin*, have been applied to this performance edition.

Related Research

Rollin Smith has compiled an excellent resource entitled *Louis Vierne: Organist of the Notre-Dame Cathedral*. In addition to biographical information, it contains an annotated translation of Vierne's memoirs.

For further biographical information, Stephen George Young wrote a dissertation called *The Life and Work of Louis Vierne, 1870-1937*. He demonstrates Vierne's importance as an organist and composer and briefly explains the history of educating the blind in nineteenth-century France.

³ Lev Ginsburg, *Ysaÿe* (Neptune City, NJ: Paganiniana, 1980), 105.

More difficult to find is a good source for bowing and fingering concepts. William Haydn's dissertation, "Principles of Bowing and Fingering for Editing Violin Music," is impractical. His writing style is abstract and long-winded. Sixty-four pieces of music are represented, but the examples he chooses are too short, often not spanning a complete musical phrase. A study of this kind would be more effective if the author compared and contrasted two editions of the same piece.

The preface to Ysaÿe's *Six Sonatas for Solo Violin* is an excellent source for understanding his conception of fingerings and bowings. These sonatas are heavily marked with a variety of fingerings, including quarter tones and shifts, and bowings, including bow speed and distribution. Ysaÿe provides a table in the preface that explains all of these markings.

CHAPTER II

PROCEDURES

Methodology

Notation of the edition was made on a computer using Finale 1998 software. A preface analyzing the four movements reflects editorial decisions made as applied to the Kalmus edition. Guidelines administered by A-R Editions for recent publications will be followed (See Appendix C).

Several Sources were consulted in attempting to locate the original manuscript of the sonata, including the two publishers (Durand and Masters Music), the two recording artists (Alexis Galperine and Anne Robert), the Library of Congress, the Sibley Music Library at the Eastman School of Music, the Notre Dame Cathedral where Vierne served as organist, and ultimately the Bibliotheque Nationale in Paris. The results from these queries ranged from no response, location uncertain, and an expressed belief that the Bibliotheque Nationale has it in their possession.

The interlibrary loan office at UNCG requested this document in the summer of 2003 when the Bibliotheque Nationale confirmed that they indeed had a copy of the original manuscript in microfiche form. When they refrained from sending a copy for almost a year, I gave Dr. Ted Walton (whose research for a doctorate in French was conducted primarily at the Bibliotheque Nationale) permission to obtain the microfiche in person, as he was conducting a tour of

Paris late in the spring of 2005 (See Appendix D). When he approached them about the matter, they were very uncooperative, claiming they had no idea who I was. They never admitted it was lost, but Ted gathered from their embarrassed expressions that the document's location was actually unknown. Shortly after this encounter, the Bibliotheque Nationale sent a copy of the Durand edition to the UNCG interlibrary loan office. It is for these reasons that at this time it is assumed that the location of the original manuscript remains unknown.

Conclusion

Louis Vierne died of a sudden stroke seated at the organ during his one thousand seven hundred fiftieth performance. Although he is best remembered as a composer of music for organ, his non-organ output is of equal caliber. Alongside his *Sonata in g minor for Violin and Piano* stands only one other composition featuring solo violin, his opus 52 *Ballade* for violin and orchestra, written nearly twenty years later. His only other sonata was written in 1910 for cello and piano. He also wrote two string chamber works: a string quartet in 1894 and a piano quintet in 1917-18. All of these works have shared the same neglect as the violin sonata and would likely gain more performances from the publication of new editions. A modern, coherent edition with sound editorial markings would serve to make the violin sonata more accessible to performers and increase the likelihood of its being programmed.

Only two editions and two commercial recordings of Vierne's *Sonata in g minor for Violin and Piano* have become available since the work's composition in 1906. Hopefully the sonata will receive more performances and be recorded more as a result of this study. It is a work firmly rooted in the late Romantic French tradition that could provide an unusual and worthy alternative to the more frequently programmed sonatas of Franck and Faure.

THE PERFORMANCE EDITION OF THE SOLO VIOLIN PART OF
 LOUIS VIERNE'S SONATA IN G MINOR FOR VIOLIN AND PIANO:
 FIRST MOVEMENT: ALLEGRO RISOLUTO; SECOND MOVEMENT:
 ANDANTE SOSTENUTO; THIRD MOVEMENT: INTERMEZZO; AND
 FOURTH MOVEMENT: LARGAMENTE-ALLEGRO AGITATO

Analysis

Louis Vierne's *Sonata in g minor for Violin and Piano* op. 23 from 1906 is a four-movement work that is best understood by traditional sonata form concepts and a few unique elements. Some thematic material is cyclical, particularly the opening violin theme. Melodic and rhythmic figures are often only subtly suggested between movements. The most unique quality of the work is the frequent use of the fermata to delineate formal divisions, a technique that possibly reveals the organist/composer "changing the stops" between each contrasting section.

First movement: Allegro risoluto

This movement exemplifies a modified traditional sonata form that moves from g to G in the following way:

A. Exposition

1. First theme (m. 1-64): i-V/v
2. Second theme (m. 65-119): V/v-iv

B. Development

1. First theme motives (m. 120-213): iv-V7/e
2. Second theme motives (m. 214-257): chromaticism-V7/i

C. Recapitulation

1. First theme (m. 258-318): i-V
2. Surprise (M. 319-322): Ger6-V/B
3. Second theme (m. 323-384): distant keys-I
4. Coda (m. 385-414): I

The tonality of the movement is obscured from the beginning as the piano emphatically declares a c minor accompanimental figure. When the violin enters in the next measure, the melody begins on Bb, the minor seventh above c, creating the V7/I that implies the movement's tonic. It is this initial harmonic friction that justifies the later tonal ambiguities and struggle for resolution throughout the sonata.

Melodic material is cleverly related between the two theme groups. The first four measures of the second theme suggest an augmentation of the first two measures of the opening violin theme by starting with a descent by step and ending with a fourth-span descent. These subtle parallels between thematic ideas will be carried into the melodic material for the middle two movements.

Second movement: Andante sostenuto

The opening melody of this lyrical movement combines elements of the two themes from the first movement while establishing an expansive new melody of distinct shape and motion. Descending thirds from measure 1 through the downbeat of measure 3 are characteristic of the second theme, while the motion from G to Bb to Ab recalls the first two measures of the first theme (where the arrival was A-natural). The key signature does not reveal anything significant about this theme, which neither begins nor ends in Eb Major. It does indicate the goal of this first section as well as the end of the movement.

Two new thematic ideas are established between opening and closing presentations of the main melodic material. The following thematic diagram could represent the overall form of this movement:

- A. Theme 1 (m. 1-48)
- B. Theme 2 (m. 49-66)
- C. Theme 3 (m. 67-74)
- D. Transition / motivic development (m. 75-99)
- E. Theme 1 (m. 100-136)

Third Movement: Intermezzo (Quazi vivace)

There is a scherzo feel about this movement generated by the sprightly spicatto in 3/8 meter, but it does not follow a traditional scherzo-trio form. This is the only movement in the sonata where formal delineations are not set off by fermatas or a stretching of the tempo. Harmonic motion is directed from b minor

to B Major, just as the opening and closing movements move from g minor to G Major. This key structure is typical for works in minor keys, the inner movements being related to the overall key by a third below and a third above tonic.

Cohesion between movements continues to be established through the cyclical composition of themes. The first four measures of the opening violin theme reveal a contour directly related to the beginning of the sonata, each measure reaching a third higher than the previous bar, culminating in an arrival with a stepwise descent to an accented note.

Vierne directs the harmonic motion of this intermezzo through the three themes that permeate the movement. The first (m. 1-32) and third (m. 65-92) themes are unstable, meaning they end in different key areas than they started, and are the ones he uses to search for the harmonic destinations. Theme two (m. 33-48) brings stability to the work, always remaining tonally centered throughout its duration.

Fourth movement: Largamente-Allegro agitato

The finale certainly defines this sonata as a cyclical work as several motivic gestures reappear, though some are more cleverly cloaked than others. In measure 10, melodic material from the second movement's third theme is unmistakable. The melodic contour of the opening four bars of the first movement pervades the launching of the Allegro agitato section. Measure 84 is a rhythmic augmentation of measure 36 from the intermezzo.

There are so many thematic and harmonic shifts in this movement that it is difficult to grasp all that is happening, and this is apparently by design.

Vierne brings stability to the movement beginning in measure 134 with an expansive augmentation of the Allegro's opening theme (m. 43) that considerably slows down the harmonic pulse. The accompanimental figures in the piano are minimalistic and are a great relief to all the harmonic activity that preceded. It is this section that defines the sonata form of this movement as follows:

- A. Introduction (m. 1-42)
- B. Exposition (m. 43-133)
- C. Development (m. 134-251)
- D. Recapitulation (m. 252-328)
- E. Coda (m. 329-357)

THE PERFORMANCE EDITION
OF THE SOLO VIOLIN PART

SONATE

en Sol mineur

Violin

I

LOUIS VIERNE
Op. 23

Allegro risoluto ♩.=136

1

f

5

sfz

10

15

sfz

20

sfz

25

dim.

30 *poco cresc.*

35 *mp* *dim.*

40 *cresc.* *cresc. molto*

45 *ff*

52 *ff* *quasi recitativo* *ff*

57 *Poco rit.*

61 *dim.* *p* *a Tempo* 15

Detailed description: This musical score is for a single melodic line in G minor, spanning measures 30 to 65. The notation is on a single staff with a treble clef. Measure 30 begins with a half note G4, followed by eighth notes A4, Bb4, and A4. Measure 31 continues with eighth notes G4, F4, and E4. Measure 32 has a half note D4, with a '2' above it. Measure 33 has a half note C4, with a '3' above it. Measure 34 has a half note Bb3, with a 'V' and '>' above it. Measure 35 has a half note A3, with a '1' above it. Measure 36 has a half note G3, with a 'V' and '>' above it. Measure 37 has a half note F4, with a '1' above it. Measure 38 has a half note E4, with a '1' above it. Measure 39 has a half note D4, with a '1' above it. Measure 40 has a half note C4, with a '1' above it. Measure 41 has a half note Bb3, with a '1' above it. Measure 42 has a half note A3, with a '1' above it. Measure 43 has a half note G3, with a '1' above it. Measure 44 has a half note F4, with a '1' above it. Measure 45 has a half note E4, with a '1' above it. Measure 46 has a half note D4, with a '1' above it. Measure 47 has a half note C4, with a '1' above it. Measure 48 has a half note Bb3, with a '1' above it. Measure 49 has a half note A3, with a '1' above it. Measure 50 has a half note G3, with a '1' above it. Measure 51 has a half note F4, with a '1' above it. Measure 52 has a half note E4, with a '1' above it. Measure 53 has a half note D4, with a '1' above it. Measure 54 has a half note C4, with a '1' above it. Measure 55 has a half note Bb3, with a '1' above it. Measure 56 has a half note A3, with a '1' above it. Measure 57 has a half note G3, with a '1' above it. Measure 58 has a half note F4, with a '1' above it. Measure 59 has a half note E4, with a '1' above it. Measure 60 has a half note D4, with a '1' above it. Measure 61 has a half note C4, with a '1' above it. Measure 62 has a half note Bb3, with a '1' above it. Measure 63 has a half note A3, with a '1' above it. Measure 64 has a half note G3, with a '1' above it. Measure 65 has a half note F4, with a '1' above it.

80 *p dolce*

85 *cresc.*

90 *mf cresc.*

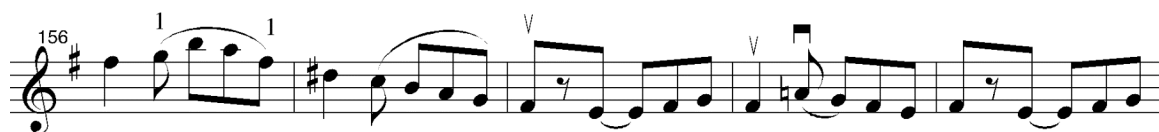
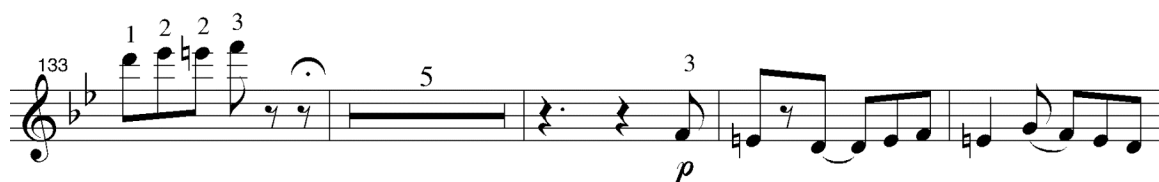
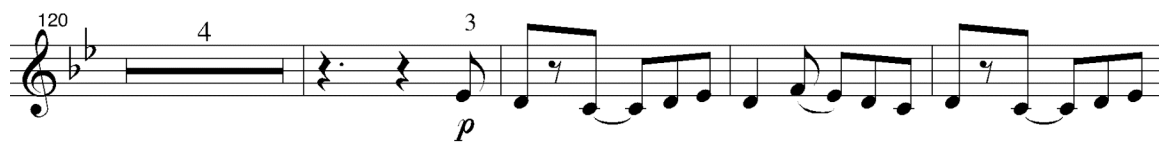
95 *p*

105 *p*

110 *Cédez*

115 *a Tempo*

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 80 to 115. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into seven systems. The first system (measures 80-84) begins with a fermata on a whole note, followed by a series of eighth notes with fingerings 4, 2, 1, 2, and 4. The second system (measures 85-89) continues with eighth notes and includes a crescendo marking. The third system (measures 90-94) features a mezzo-forte (mf) dynamic and a crescendo. The fourth system (measures 95-99) includes a sixteenth-note rest and a piano (p) dynamic. The fifth system (measures 100-104) continues with piano dynamics and includes a hairpin crescendo. The sixth system (measures 105-109) is marked 'Cédez' and includes fingerings 2, 1, 2, 0, and 3. The seventh system (measures 110-115) returns to the tempo and features a fermata on a whole note.



161 *V*

166 *p*

171

176

181 *Cédez 1* *a Tempo* *p*

186 *cresc.* *f* *p*

191 *cresc.*

Detailed description: This musical score consists of seven staves of music in treble clef. The key signature changes from one sharp (F#) to one flat (Bb) between measures 165 and 166. Measure 161 starts with a 'V' (Vibrato) marking. Measure 166 is marked 'p' (piano). Measure 181 includes the instruction 'Cédez 1' and 'a Tempo'. Measure 186 features 'cresc.' (crescendo), 'f' (forte), and 'p' (piano) markings. Measure 191 is marked 'cresc.' (crescendo). The music includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4).

196 *f*

201

206

210

214 *pp*

219 *cresc.*

224

1

2

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat). The score is divided into measures 196 through 224. Measures 196-200 feature eighth-note triplets and a forte (*f*) dynamic. Measures 201-205 continue with triplet patterns and a crescendo. Measures 206-210 show a continuation of the triplet patterns. Measures 211-213 are whole notes with a piano (*pp*) dynamic. Measures 214-218 are half notes with a crescendo (*cresc.*) marking. Measures 219-223 are half notes, with a first ending bracket over measures 221-222. Measures 224-225 are half notes, with a second ending bracket over measures 224-225. The score includes various musical notations such as triplets, slurs, and dynamic markings.

appassionato

229 *p*

233 *cresc.*

238 *poco a poco*

243

248 *f*

253 *rit.* *ff*

258 *sfz*

The musical score consists of seven staves of music. The first staff (measures 229-232) begins with a treble clef, a key signature of two sharps, and a tempo marking of 'appassionato'. It features a series of eighth notes with slurs and fingerings (1, 2, 1). The second staff (measures 233-237) continues the melodic line with slurs and fingerings (3, 4, 2, 1, 2). The third staff (measures 238-242) shows a gradual change in dynamics with the marking 'poco a poco'. The fourth staff (measures 243-247) features a series of eighth notes with slurs and fingerings (2, 1, 2, 2). The fifth staff (measures 248-252) is marked 'f' and features a series of eighth notes with slurs and fingerings (2, 1, 2, 2). The sixth staff (measures 253-257) is marked 'rit.' and 'ff', featuring a series of eighth notes with slurs and fingerings (2, 1, 2, 2). The seventh staff (measures 258-262) is marked 'sfz' and features a series of eighth notes with slurs and fingerings (1, 4). The piece concludes with a double bar line and a key signature change to one flat (Bb) in measure 258.

263

1 3 > > 2

268

1 V 2 0

sfz *sfz*

273

sfz *sfz*

278

sfz *dim.*

283

rit. *a Tempo*

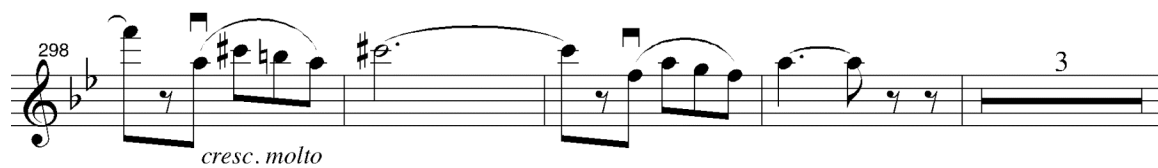
288

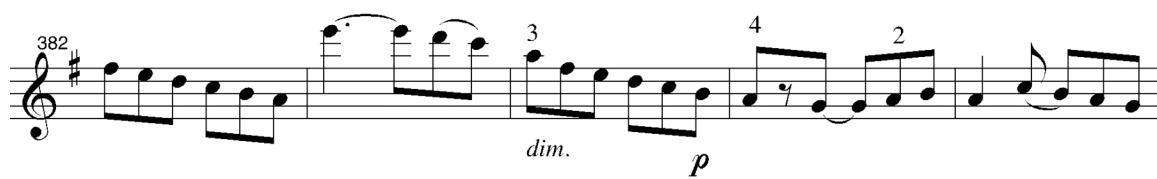
V *cresc.* *dim.*

293

1 *cresc.*

Detailed description: This musical score is for guitar, spanning measures 263 to 293. It is written in a single staff with a key signature of two flats (B-flat and E-flat). The notation includes various guitar-specific symbols: natural harmonics (indicated by '1', '3', '2', '0' above notes), vibrato (marked with a 'v' over a note), and dynamic markings such as *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *sfz* (sforzando), *dim.* (diminuendo), *rit.* (ritardando), *a Tempo* (return to tempo), *cresc.* (crescendo), and *dim.* (diminuendo). The score is divided into seven systems. The first system (measures 263-267) features a melodic line with natural harmonics and accents. The second system (measures 268-272) includes a vibrato and a *sfz* marking. The third system (measures 273-277) continues the melodic line with *sfz* and *sfz* markings. The fourth system (measures 278-282) features a *sfz* marking and a *dim.* marking. The fifth system (measures 283-287) includes a *rit.* marking and a *a Tempo* marking. The sixth system (measures 288-292) features a *cresc.* marking and a *dim.* marking. The seventh system (measures 293-297) includes a *cresc.* marking.





391 2 *f*

396 3 *ff*

401

406 2

408 2 *V* 1 1

412

Detailed description: This musical score is for a piano piece, spanning measures 391 to 412. The key signature is one sharp (F#). The score is written on a single staff. Measures 391-395 show a series of eighth and sixteenth notes, with a forte (*f*) dynamic. Measures 396-400 continue the melodic line, ending with a triplet of eighth notes marked *ff*. Measures 401-405 consist of a series of eighth notes with accents. Measures 406-407 feature a melodic line with a slur and a fermata. Measures 408-411 show a more complex melodic line with slurs, accents, and a fermata. Measure 412 concludes the passage with a final chord and a fermata.

II

Andante sostenuto ♩ = 52

Musical score for section II, measures 1-52. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked "Andante sostenuto" with a quarter note equal to 52 beats per minute. The score consists of seven staves of music.

Measures 1-15: Measure 1 has a first ending bracket (1) and a 12-measure rest. Measure 4 has a fourth ending bracket (4) and a piano (*p*) dynamic marking. Measure 15 has a triplet of eighth notes (3-3).

Measures 16-19: Measure 16 has a fourth ending bracket (IV). Measure 19 has a "cresc. poco a poco" marking.

Measures 20-24: Measure 20 has a third ending bracket (III) and a forte (*f*) dynamic marking. Measure 23 has a "dim." (diminuendo) marking. Measure 24 has a piano (*p*) dynamic marking and a triplet of eighth notes (3-3).

Measures 25-39: Measure 25 has a 12-measure rest. Measure 26 has a "piu *p*" (piano) marking. Measure 27 has a second ending bracket (2). Measure 28 has a second ending bracket (2). Measure 29 has a first ending bracket (1). Measure 30 has a third ending bracket (3).

Measures 40-44: Measure 40 has a "cresc. poco a poco" marking. Measure 41 has a first ending bracket (1). Measure 42 has a first ending bracket (1). Measure 43 has a first ending bracket (1). Measure 44 has a first ending bracket (1).

Measures 45-48: Measure 45 has a fourth ending bracket (4) and a forte (*f*) dynamic marking. Measure 46 has a fifth ending bracket (V). Measure 47 has a "dim." (diminuendo) marking. Measure 48 has a piano (*p*) dynamic marking.

Measures 49-52: Measure 49 has a second ending bracket (2) and a fortissimo (*ff*) dynamic marking. Measure 50 has a first ending bracket (1). Measure 51 has a first ending bracket (1). Measure 52 has a first ending bracket (1).

55 **Poco rubato**

p

60 *ff*

64 **Poco rubato** **Piu animato** ♩ = 72

p *cresc.*

68 4 2 2 *cresc. molto* *f* II

73 *sempre f*

77 2 1 3 1 1 3 1 *dim.* *p*

80 2 1 3 3 4 2 *cresc.*

83 *f* **Poco rit.** **a Tempo** 4 *sempre f*

Detailed description of the musical score: The score consists of eight staves of music. The first staff (measures 55-59) is marked 'Poco rubato' and 'p'. The second staff (measures 60-63) is marked 'ff'. The third staff (measures 64-67) is marked 'Poco rubato' and 'Piu animato' with a tempo of ♩ = 72, starting with 'p' and 'cresc.'. The fourth staff (measures 68-72) includes fingerings (4, 2, 2), 'cresc. molto', and 'f'. The fifth staff (measures 73-76) is marked 'sempre f'. The sixth staff (measures 77-79) includes fingerings (2, 1, 3, 1, 1, 3, 1), 'dim.', and 'p'. The seventh staff (measures 80-82) includes fingerings (2, 1, 3, 3, 4, 2) and 'cresc.'. The eighth staff (measures 83-84) starts with 'f', has 'Poco rit.' and 'a Tempo' markings, and ends with 'sempre f' and a 4-measure rest.

87 *cresc.* *ff* *Poco rit.*

91 *dim.*

95 *tr* *p*

Tempo 1° poco piu lento ♩ = 52

100 *sul tasto* *pp* *molto cantabile*

105

110 *8va* *sempre pp*

115 *(8va)*

120 *cresc.*

124 (8^{va})

2

f

128 (8^{va}) *Cédez* *Tempo*

dim. *p* *senza rigore* *tr*

131 1 3 1 *tr* *Rall. poco a poco* *pp*

134 *ppp*

Detailed description: This musical score is for a piano piece, spanning measures 124 to 134. The key signature is B-flat major (two flats). The notation is on a single staff. Measure 124 starts with a treble clef and a key signature of two flats. It features a melodic line with a second finger fingering and a forte (*f*) dynamic. Measure 128 begins with a dynamic of *dim.* (diminuendo), followed by a piano (*p*) section marked *senza rigore* (without rigor). A tempo change to *Tempo* is indicated above the staff. A trill (*tr*) is marked in measure 128. Measure 131 includes first (*1*) and third (*3*) fingerings, a trill (*tr*), and a *Rall. poco a poco* (Ritardando poco a poco) instruction. The dynamic is *pp* (pianissimo). Measure 134 concludes with a *ppp* (pianississimo) dynamic and a fermata over the final note.

III

Quasi vivace $\text{♩} = 72$

1 2 0 1 2

p *leggero* *simile*

6 1

mp *p*

11 0

16 2 1 4 4

p

21

26 0 3 0

cresc.

31 3 3

f *p subito*

36 4 2 2 4

41 2 1 2 3 3 2 2 1 1 *p*

46 4 2 *p*

54 1 1 2 *f*

59 2 1

64 2 3 *sostenuto* 4 2 *ff*

69 2 2 *p*

74 4 2 3

79 *tr* *tr* *f*

84 3

89 *p* 3 4 1 1 *pizz.* *mf*

94 3 1 *arco* 1 *pp*

99 *mf*

104 3 *arco* 4 1 *pp* *leggero*

111 2 1 2 1 *b* *>* 2

116 2 *b* *>* *mp* *b* *>*

Detailed description: This musical score is for a single melodic line in treble clef, spanning measures 79 to 116. The key signature has two sharps (F# and C#). The score includes various musical notations such as trills (tr), triplets (3), and fingerings (1, 2, 3, 4). Dynamic markings include fortissimo (f), piano (p), mezzo-forte (mf), pianissimo (pp), and mezzo-piano (mp). Performance instructions like 'pizz.' (pizzicato) and 'arco' (arco) are present. The notation features many slurs, ties, and accents (>). A double bar line appears at measure 104.

121 *pp*

126 *cresc. molto*

131 *pizz.*
arco
pp

136 *arco*

141 *pizz.*
cresc.

146 *mp*

151

156 *pp*

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 121 to 156. The key signature has one flat (B-flat). The notation includes various articulations and dynamics. Measures 121-125 feature a series of eighth and sixteenth notes with fingerings 2, 1, 4, 2, 4. Measure 126 begins with a 'cresc. molto' marking. Measures 131-135 show a mix of pizzicato and arco playing, with a 'pp' dynamic. Measures 136-140 continue with arco playing. Measures 141-145 return to pizzicato with a 'cresc.' marking. Measures 146-150 show a transition to 'mp' dynamics. Measures 151-155 feature triplets and a four-note slur. Measure 156 ends with a 'pp' dynamic and a decrescendo hairpin.

161 3 4 0 4

169 2 2 1 2 1 >

p

174 2 2 1 2 2

f

179 1 3 2 2

f

184 3

p

189 2 1

pp

194 2 1 2 0 1 1 2 1

cresc. molto

199 0 1 4 2 1 0 1 4

cresc. molto

204 *f*

209 *dim.*

214 *Rit.* II *Tempo 1* *p*

219 *p*

224 *cresc.*

229 *f* *Poco rit.* *dim.*

234 *Poco a Poco a Tempo* *p*

239 *cresc. poco a poco*

244 *>*

249 *f*

254 *Poco rit.* *a Tempo*

259 *dim.* *p* 11

273 *dolce*

278 *dim.*

283 *pp* *Senza ritard.*

287 *leggeramente*

IV

Largamente ♩ = 52

The musical score for section IV is written in 4/4 time and begins with the tempo marking 'Largamente' and a metronome indication of 52 beats per minute. The key signature has two flats. The score consists of six staves of music. The first staff (measures 1-4) starts with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The second staff (measures 5-8) begins with a forte (*f*) dynamic and features a crescendo. The third staff (measures 9-13) starts with a piano (*p*) dynamic, includes a triplet, and has a crescendo marked 'cresc. molto' leading to a fortissimo (*f*) dynamic, which then tapers off with a 'dim.' marking. The fourth staff (measures 14-18) is marked 'Rit.' (ritardando) and begins with a piano (*p*) dynamic, followed by a 'Tempo' marking and a fortissimo (*ff*) dynamic. The fifth staff (measures 19-24) starts with a fortissimo (*f*) dynamic and includes a triplet. The sixth staff (measures 25-29) is marked 'II' and begins with a piano (*p*) dynamic, followed by a 'cresc. molto' leading to a fortissimo (*f*) dynamic, which then tapers off with a 'dim.' marking. The score includes various articulations such as accents, slurs, and fingerings (1, 2, 3, 4).

30 **Rit.** *p* **Tempo** *ff*

35 *dim. poco a poco*

39 **Allegro agitato** ♩ = 152 *p* *f*

44

48 *ff*

52 **II**

56 *senza cresc.* *p*

89 *dim.* *p*

94 *cresc. molto*

98 **Cédez** *f con calore*

102

106

110 *dim.* **Cédez**

114 *p*

118 **Rit.** 3 **Tempo**
pp

123 2
ppp

128 **Rall.** 4 **a Tempo**
mp cresc. molto sfz p

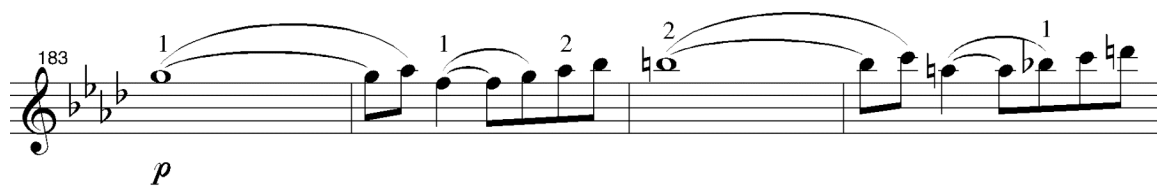
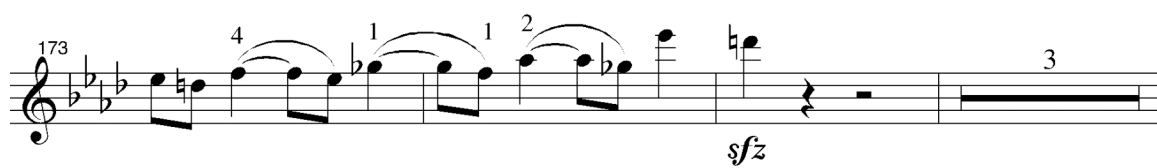
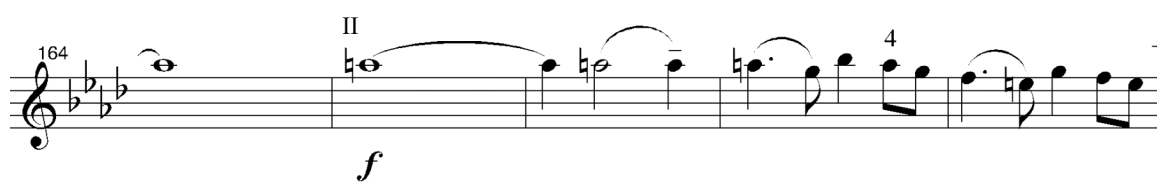
136 2

141 *cresc.* 1 1

146 *f* 4

150 2 2 1
p

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 118 to 150. The key signature is B-flat major (two flats). The score is divided into several systems. The first system (measures 118-122) begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, followed by a triplet of eighth notes marked 'Rit.' (Ritardando) and a '3' above it. The tempo then returns to 'Tempo'. The dynamics start at *pp* (pianissimo). The second system (measures 123-127) continues with a half note, a quarter rest, and then a series of eighth notes. A '2' above the staff indicates a second ending. The dynamics are *ppp* (pianississimo). The third system (measures 128-135) starts with a 'Rall.' (Ritardando) marking and a '4' above the staff. It includes a half note, a quarter rest, and then a series of eighth notes. The dynamics are *mp* (mezzo-piano) with a 'cresc. molto' (crescendo molto) marking. The tempo then returns to 'a Tempo'. The fourth system (measures 136-140) continues with a series of eighth notes and a half note. The fifth system (measures 141-145) starts with a 'cresc.' (crescendo) marking and a '1' above the staff. It includes a series of eighth notes and a half note. The sixth system (measures 146-149) starts with a '4' above the staff and a 'f' (forte) dynamic. It includes a series of eighth notes and a half note. The seventh system (measures 150-154) starts with a '2' above the staff and a 'p' (piano) dynamic. It includes a series of eighth notes and a half note.



187 *cresc.*

190 *f* *p subito*

194

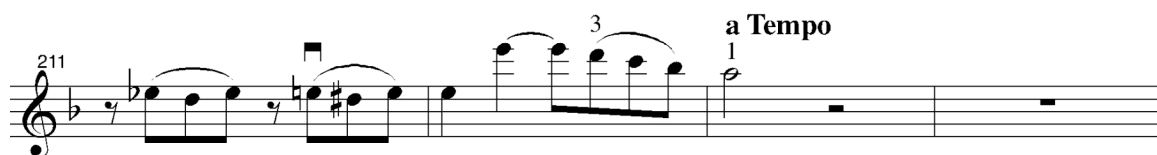
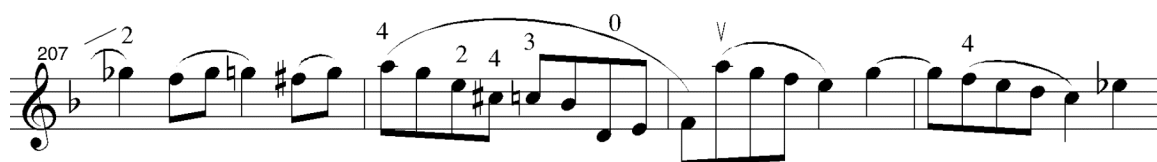
198 *f*

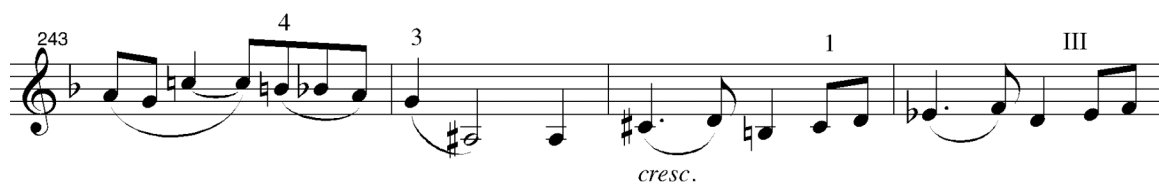
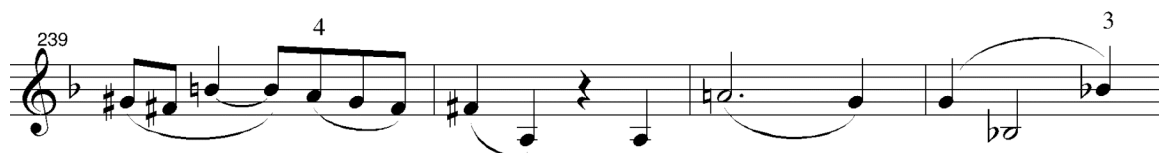
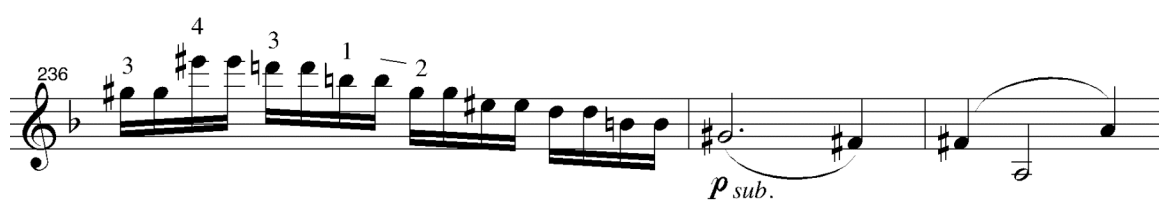
200

202

Rit. **Tranquillamente**

204 *dim. molto* *p*





252 **a Tempo**

ff

256

260 *sempre ff*

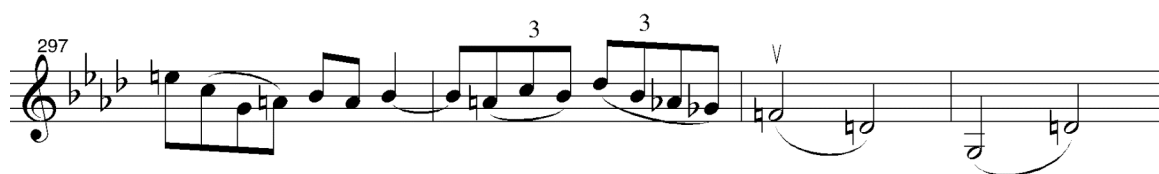
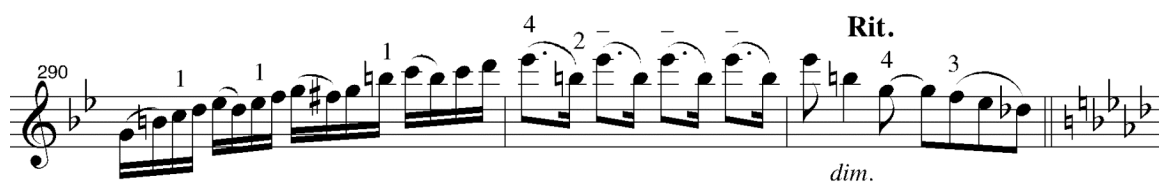
264

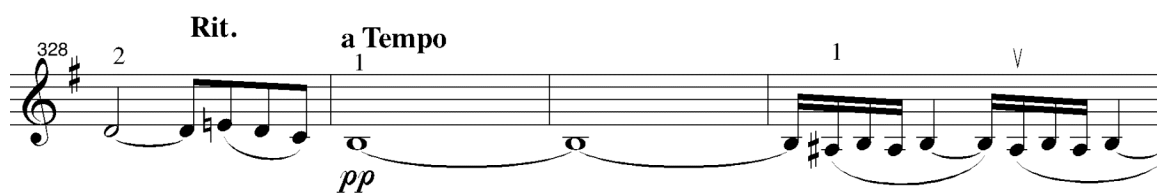
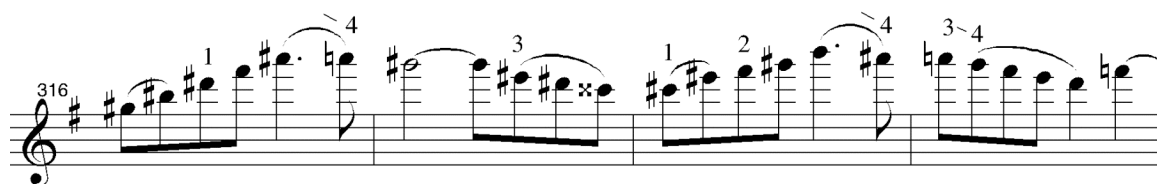
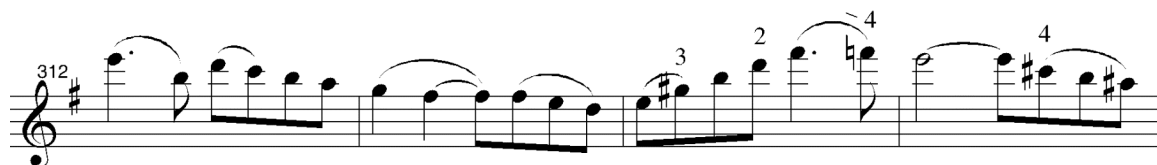
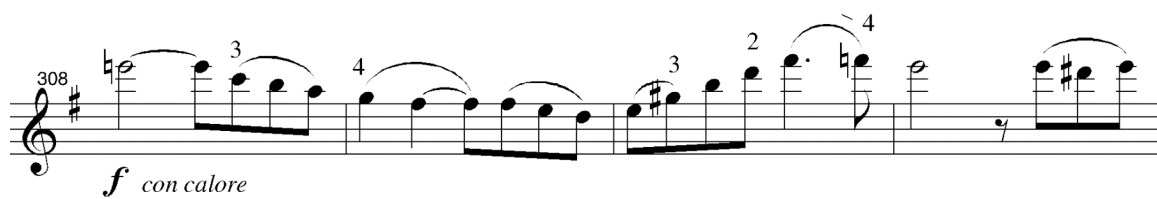
268 *p*

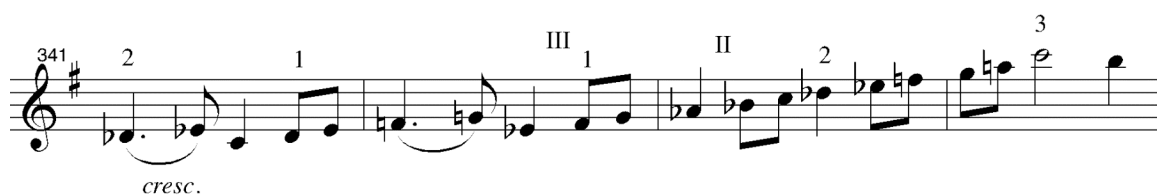
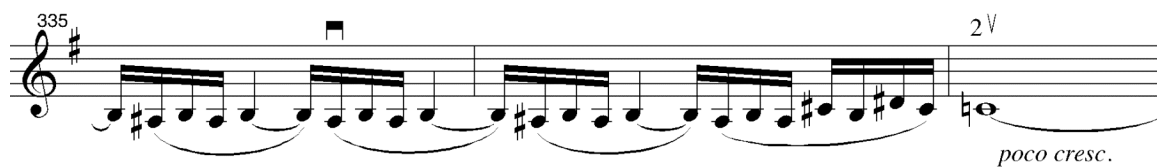
275 *p*

281

Detailed description of the musical score: The score consists of seven staves of music. The first staff (measures 252-255) begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. It starts with a forte (ff) dynamic. The second staff (measures 256-259) continues the melodic line with various fingerings. The third staff (measures 260-263) is marked 'sempre ff' and includes a double bar line. The fourth staff (measures 264-267) continues the melodic line. The fifth staff (measures 268-271) is marked 'p' and includes a double bar line. The sixth staff (measures 272-275) is marked 'p' and includes a double bar line. The seventh staff (measures 276-281) concludes the piece with a final chord.







BIBLIOGRAPHY

Books

- Gavoty, Bernard. *Louis Vierne: La Vie et L'Oeuvre*. Paris: Editions Albin Michel, 1943.
- Smith, Rollin. *Louis Vierne: Organist of Notre-Dame Cathedral. The Complete Organ, No. 3*. Hillsdale, NY: Pendragon Press, 1999.
- Smith, Rollin. "Vierne, Louis (-Victor -Jules)," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edition. Macmillan Publishers Limited, 2001.
- Tranchefort, Francois-Rene. *Guide de la Musique de Chambre*. Paris: Librairie Artheme Fayard, 1989.
- Vierne, Louis. *Journal*. Paris: Societe des Amis de l'Orgue, 1970.

Articles

- Burg, Josef. "Anmerkungen zum Bachverständnis von Louis Vierne." *Ars Organi, Germany* 33 (1985) 171-82; 248-52.
- Cantrell, Scott. "Louis Vierne: His Life and Works." *The American Organist* 14 (Nov. 1980) 42-9.
- Dalton, David. "Simple Pleasure." *The Strad* 110 (Jul. 1999) 731.
- Long, Page. "Vierne and His Six Organ Symphonies." *The Diapason* 61 (June, July, Aug. 1970) 23-25; 7-9; 8-10.
- Miller, Malcolm. "CD Reviews--Louis Vierne: Quintet Op. 24--Violin Sonata." *The Strad* 102 (May 1991): 454.
- Radford, John. "Louis Vierne: A Biographical Sketch." *Organist's Review* 74 (1988): 117-20 n2.
- Salabert. "Louis Vierne (1870-1937)." *Paris: Salabert* (1993) 8.
- Smith, Rollin. "Louis Vierne: Organist of Notre-Dame Cathedral." *The Diapason* 91 (Jun. 2000) 8+.

Thomson, Andrew Hugill. "Louis Vierne: 'The Dark Night of the Soul.'" *Musical Opinion* 108 (Oct. 1984) 24-6.

Tournemire, Charles. "Correspondance Inedite." *L'orgue: Cahiers et Memoires* 41 (1989) 80-98.

Dissertations and Theses

Berg, Bruce Douglas. "Louis-Gabriel Guillemain's 'Capricci' for Solo Violin: Historical Background, Performance Practice, and a Practical Edition." D.M.A. diss., The Juilliard School, 1979.

Chang, Min Soo. "The Tchaikovsky Violin Concerto, Op. 35 in D Major: An Interpretive Study of the First Movement." D.M.A. diss., Temple University, 1988.

Crawford, Jack Reed. "'Mes Souvenirs' by Louis Vierne: An Annotated Translation." Ph.D. diss., University of Miami, 1973.

Ewoldt, Patrice R. "*La Bande a Franck*: Chamber Music for Piano and Violin." D.M.A. diss., University of Maryland College Park, 2000.

Francois, Ronald Pierre. "Dedications to Eugene Ysaÿe: A Performance Project." D.M.A. diss., University of Maryland College Park, 1998.

Hayden, William Perry. "Principles of Bowing and Fingering for Editing Violin Music." D.A. diss., Ball State University, 1981.

Howard, Beverly. "Texture in Selected Twentieth-Century Program Music for Trumpet and Organ, a Lecture Recital, Together with Three Recitals of Selected Works of J. Alain, J.S. Bach, G. Bohm, N. Degryny, H. Distler, M. Durufle, J. Guillou, A. Heiller, W.A. Mozart, E. Raxache, M. Reger, L. Vierne." D.M.A. diss., University of North Texas, 1986.

Kasouf, Edward J. "Louis Vierne and His Six Organ Symphonies." Ph.D. diss., The Catholic University of America, 1970.

Kogen, Ronald. "The Violin Music of Bela Bartok: A Performing Edition of Violin Sonatas by Giuseppe Tartini; Nineteenth Century Developments in Violin-Piano Duo Music." Ph.D. diss., Northwestern University, 1968.

Liebig, Tomasz Sebastian. "Performance Edition and Analysis of the Violin Part of Lutoslawski's 'Partita' and 'Subito.'" D.M.A. diss., University of Miami, 1998.

- Long, Page Carroll. "Transformations of Harmony and Consistencies of Form in the Six Organ Symphonies of Louis Vierne." A.Mus.D., The University of Arizona, 1963.
- Longhurst, John Thomas. "A Pedagogical Study of the 'Pieces de Fantaisie' and 'Vingt-Quatre Pieces en Style Libre' of Louis Vierne." Ph.D. diss., The University of Rochester, 1971.
- Mann, Francia Fitch. "Michele Stratico: The Opus 1, Sei Sonate, and an Edition of Sonatas No. 2 and No. 6 (Volumes I and II)." D.M.A. diss., The University of Nebraska-Lincoln, 1992.
- Randolph, Dorothy Overn. "A Performance Edition and Critical Report of the Six Sonatas for Violin and Harpsichord by Charles Chabran." Ph.D. diss., Texas Tech University, 1997.

APPENDIX A

EDITIONS

Vierne, Louis. *Sonata in g minor for Violin and Piano*. Boca Raton, FL: Masters Music Publications, 1991.

Vierne, Louis. *Sonata in g minor for Violin and Piano*. Paris: A. Durand and Fils, 1908.

APPENDIX B

DISCOGRAPHY

Galperine, Alexis. *Vierne: The Chamber Music*. Timpani 2C2019. Compact Disc.

Robert, Anne. *Sonata pour violin et piano, en sol mineur, Op. 23*. CBC Musica Viva 1110. Compact Disc.

APPENDIX C

A-R EDITIONS GUIDELINES FOR RECENT RESEARCHES PROPOSALS

Publications	8551 Research Way, Suite 180
Production Services	Middleton, Wisconsin 53562
	608 836-9000
	Fax 608 831-8200

A-R Editions requires that proposals for the Recent Researches series include the following items. Please consult the *Style Guide* for amplification of individual points.

1. A summary argument (abstract) for the importance of making the music available to the scholar and performer. This statement should explain the nature of the original research to be presented in the edition.
2. A draft or detailed outline of the introductory essay.
3. An identification of the principal source(s) for the music and explanation of how the principal source was chosen as well as how any concordant sources will be used in preparing the edition. List the proposed musical contents, describing the criteria of inclusion for any anthology or selection.
4. A substantial sample transcription of music. In addition to the transcription, please include:
 - a photocopy of the corresponding portion of the principal source;
 - a summary of the editorial policies;
 - the appropriate critical notes; and
 - a typed copy of any vocal text in a foreign language and an English translation.
5. If another edition has already been published, provide an argument as to why you view it as inadequate; include copies of pages demonstrating the problem(s) that will be solved by the publication of a new edition.
6. Copies of any letters of permission obtained from holding institutions.
7. A summary of how much material has already been prepared and an estimate of the amount of time needed to complete the work. Please include

8. an estimate of the total number of manuscript pages for both text and music in the edition.

9. A vita statement

All material submitted in support of a proposal becomes the property of A-R Editions. Please retain copies of all important documents. We suggest that you send your proposals either with delivery confirmation or by a service that offers package tracking to avoid misdirected packages.

Please send the proposal materials to Paul L. Ranzini at the above address. Proposals are reviewed quarterly. All material submitted in support of a proposal becomes the property of A-R Editions. Please retain copies of all important documents. We suggest that you send your proposals either with delivery confirmation or by a service that offers package tracking to avoid misdirected packages.

Please send the proposal materials to Paul L. Ranzini at the above address. Proposals are reviewed quarterly by the staff musicologists at A-R and are sent out for external review. We will inform you as quickly as possible of our decision.

Rev. Apr-05

APPENDIX D

LETTER TO THE BIBLIOTHEQUE NATIONALE

838 West Bessemer Ave.
Greensboro, NC 27408
(336) 274-2230
April 19, 2005

Bibliothèque Nationale:

I am giving permission to allow Dr. Ted Walton to pick up the microfiche of the original manuscript of Louis Vierne's *Sonata in g minor for Violin and Piano*, Opus 23, composed in 1906 and first published by Durand in 1908. Gaylor Callahan at the University of North Carolina at Greensboro ((336) 334 – 5849) made the transaction through Travel X on February 5, 2005 at the price of 22.90 Euros, payment # 1052325. It would be acceptable to me if he obtained the microfiche but more preferable if a photocopy of the document could be made. If the latter is acceptable, I would like both the violin and piano parts.

Sincerely,

Daniel Skidmore

APPENDIX E

SAMPLE INCONSISTENCIES IN THE DURAND EDITION

The violin part of Durand's edition (and the subsequent reprint edition by Kalmus) of Louis Vierne's *Sonata in g minor for Violin and Piano* occasionally has inconsistencies in bowings on important motivic gestures. While it is by no means unacceptable to vary the articulations, the disparities that exist in the first published edition lessen the music's comprehensibility. This appendix presents two representative examples from the first movement. Example 1 presents incongruity over several statements; example 2 shows discrepancies within a single statement.

Example 1: notice measures 4, 126, and 259.



Figure 1



Figure 2

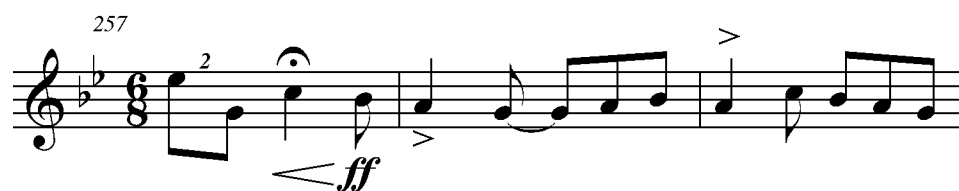


Figure 3

Example 2: Notice measure 21 as distinct from measures 19, 23, and 25.



VITA

Dan Skidmore is currently pursuing a Doctor of Musical Arts Degree in violin performance at the University of North Carolina in Greensboro. He performs regularly as concertmaster of the Salisbury Symphony, assistant concertmaster of the Winston-Salem Symphony, and as a section violinist in the Greensboro Symphony, and he has appeared as a soloist with the North Carolina Symphony and the Salisbury Symphony. He teaches violin lessons at Catawba College and privately. In the summers he gives violin and chamber music instruction at the Eastern Music Festival and serves as a section violinist in the festival faculty orchestra. Mr. Skidmore also arranges music for string quartet, other chamber ensembles, and orchestra. Three of his arrangements are available through Alcove Publications in King, North Carolina.